SPRING FASHIONS.

The Fickle Goddess in Her Vernal Attire.

PREPARATIONS FOR THE OPENINGS.

An Endless Variety of Styles and Materials-A Glimpse at the Coming Modes.

Since suppy skies have ushered in the Spring and given hope that the too long-centinued reign of Winter and his satellites slush and mud is drawing to a close, the attention of the ladies is naturally aroused to the consideration of the Epring fashions. Already extensive preparations are going on among the modistes, and we have been enabled to catch a glimpse of some of the wonders being prepared for the delectation of the fair ones on general opening day, the 21st inst., although novelties are as yet few and far between, but old favorites appear in new and more beautiful forms.

Fashion was never less exclusive than now. limost every age of history contributes its models for the present styles, and from these all the best deas have been selected and gracefully combined. The epigram "As fickle as fashion" falls point less when the subject of polonaises or costumes en suite is on the tapis, for they both remain as fashionable as they have been for several seasons past, and are ever-present proofs that when convenience, grace, beauty and utility are combined in a style it will not soon be relinquished

Distingue and convenient, graceful and comfort le, the polonaise holds its prestige in spite of the most vigorous efforts to displace it. It would hardly seem possible that one garment could be metamor sed into so many varieties of styles; yet a polonaise completes almost every costame. But how widely different are they in appearance!

But we have become tired of the name polonalse even if we have not of the garment. Conse quently, for the sake of novelty, it has been rethristened, and is now considered mere stylish if called a "redingote."

This name is most properly applied to a long. and it applied to almost everything in the polonaise style, and even in some cases to garments that have no more right to it than a sleeve has. One of the prettiest styles is known as the "Neilson" redingote, which has a perfectly loose, double-breasted front, the back partially fitted and resained in position by a belt underneath, and the skirt gracefully draped. Another one, especially becoming to a figure wanting in fulness or ronder s the "Watteau" redingete, which, as its name implies, has a broad Watteau plait in the back The front is trimmed to represent a long Louis XIV. vest. Another, aptly called the "Blouse" redingote, is much lower than either of the above, and consequently will be a favorite later in the season for washing materials.

and consequently will be a favorite later in the season for washing materials.

In the polonaise proper we have numerous graceful varieties. One of the prettiest in the "Helona," which is especially adapted to be worn with a skirt trimmed very high in front. The "Duchess" forms two deep points and is very bouffant in the back, the fronts open and ornamented with revers.

For early Spring wear most suits will be accompanied by a confection of some sort. The "Dolman" is the leading style for this purpose. This name is applied indifferently te all garments that have very long, flowing sleeves, whether in the sacque or mantle style. The newest, and decidedly the prettiest of the sacque dolmans is the "Atheriy," which has square sleeves reaching much below the bottom of the sacque. It has a square vest in front, and is more closely fitted than any of the other styles. The "Koyal" dolman has a Watteau plat in the back, forms points on the bottom, and as pointed sleeves. The "Plain" dolman is the simplest and loosest of the sacque variety. In the mantle style the "Eureka" is the newest and most graceful. The back is fitted in quite close by elastic bands at the sides, and the shoulder pieces which form the sleeves are square and very deep. Although polonaises still retain their vogue both for house and street, the costume with baseue and elastic bands at the sides, and the shoulder pieces which form the siceves are square and very deep. Although polonaises still retain their vogue both for house and steret, the costume with basque and overskirt yet has many adherents. One feature is especially noticeable in both polonaises and overskirt—they are very, very plain at the sides, all the rulness being massed in the back, thus rendering them very boulfant. This effect is retained by means of tapes sewed underneath and tied back over the tournure. An overskirt which illustrates this specialty most fully is the "stuart," which forms deep and very boulfant points in the back, and has a plain apron extending very far back. An especially dressy style is the "Marianna," which, in addition to the one great requirement, has broad revers at the sides, neld back by large bows. Simpler in effect are the "Jeannette" and "Lucette," the latter having the effect of a polonaise open in front.

In basques the vest either separate or only simulated by the trimming is still the specialty.

cette," the latter having the effect of a polonials open in front.

In basques the vest either separate or only simulated by the trimming is sull the specialty. The "Angelique" is a postilion basque of an entirely new design, with a separate vest. The "Natalie" is especially designed for those who prefer garments longer in front than in the back.

For house wear the Gabrielle or "Princess" dress is gradually yet surely growing into favor. The newest variety is known by the latter name and has the skirt in the back disposed in three distinct puffs, over which falls a basque of an entirely new cut.

Children's fashions are becoming more simple and consequently prettier. The Laura suit, which is a loose bloose polonaise worn over a gored skirt,

Children's fashions are becoming more simple and consequently prettier. The Laura suit, which is a loose blouse polonaise worn over a gored skirt, will recommend itself to all mothers who study economy and propriety in the dressing of their little girls. For the little girl under six years is the "Elia" dress, which is in the Gabrielle style, with shield-shaped busques in the back falling over a full skirt. skirt.
boys who still wear dresses is the "Louis"
which has a kilt-plaited skirt and a biouse

Every week now will bring forth new styles and materials. Many of the leading modistes have not as yet received their consignments from Europe, and, commencing with Mme. Demorest's display yesterday, expositions of Spring styles will likely be held at all the large establishments until the merry month of May.

A LARGE STEAM YACHT.

Launching of Mr. Henry N. Smith's sions, Machinery and Intended Accom-

The large steam yacht America, built by Mr. Henry Steers, foot of India street, Greenpoint, for Mr. Henry N. Smith, banker and broker, was successfully launched yesterday morning. At ten minutes after eleven o'clock the employes of the yard commenced to knock away the shores, and at twenty minutes past the elegant vessel began to move, but so slowly that it could hardly be perceived by the hundreds of spectators, among whom were many ladies. Gently and pleasantly as ever vessel entered the water she left the ways, and, were it not for a bad accident to one of the ship carpenters, the launch might be recorded as one of the most pleasing of the kind on record. The incident which marred the occasion was the serious injury to Nickolas Schuman, who was struck in the face with one of the few remaining shores left to steady the yacht as she glided into the water. He was promptly cared for by friends.

The dimensions of the new steam yacht are as

Length over all 198
Extreme breadth of beam 27
Depth of hold. 14½
Draught of water 12
Tonnage, about 670 tons, C. M.

The best possible materials have been used in the construction of the America, and great strength of workmanship has been attained. The keel is of white oak, the floors of white oak and itwo oak, the top timbers of live oak and cedar, the beams, ceilings, &c., of yellow pine, the stanchions of locust, the plankint of oak, and all other materials of like excellent character. The deck planking is of white pine, three inches square.

The model of this vessel is exceedingly sharp, not unlike some of the successful yachts belonging to the New York Yacht Club, and though she would be a little narrow for a spread of canvas alone, as a racing craft, even in this respect it is assumed she would not prove a failure. The stern of this vessel is square below and elliptical above, with eleven feet overhang. Her rig is that of a hermaphrodite brig.

The machinery of the America, now nearly finished, was constructed by Messrs. Fletcher, Harrison & Co., of West street, this city, and is of that description to insure the speed required by her owner. There is a double direct-acting overhead propelier engine, with cylinders 33 inches in diameter and a stroke of piston 2 feet 9 inches. Each engine is supplied with a variable cut-off, and there is a surface condenser of 2,300 square feet of heating surface. Independent steam fire and bilge pumps are furnished and the engines have independent air pumps, and can and will be worked at low or high pressure. Steam will be furnished from one return tabular boiler of the worked at low or high pressure. Steam will be furnished from one return tabular boiler of the source of the steam will be fired the engine and bolier and the engine and bolier of the worked at low or high pressure. Steam will be furnished from one return tabular boiler of the source.

amidships. The propeller has four blades, being 10 feet 6 inches in diameter and having a mean pitch of 18 feet.

As soon as practicable after launching the America was taken to pier No. 36 North River, where her machinery will at once be fitted. It is the design of her owner to make this yacht most convenient and comfortable, as he intends, so soon as she is finished, to cross the Atlantic in her and astonish our English cousins with her speed.

There will be a main saloon aft the engine, fifty feet in length, which will be finished in hardwood and elegantly fitted. There will also be a ladles boudsir ait and the owner's stateroom and other necessary apartments. Tollets rooms will also be fitted here, and this portion of the yacht promises to be very pleasant, but not more so than that forward, perhaps, as here will be staterooms fitted up for guests, all to be finished as the saloon, with hardwood. All the houses on deck will be of pleasant design and in every particular built of mahogany, as will the skylight combings and the companion ways. There will not be any paint visible on deck. companion ways. There was not be used to visible on deck.
Captain E. Van Sice, formerly of the Havana and European trade, has had charge of the America's construction, and will have command of her.

ART MATTERS.

The Beaumont Pictures-A Coming Sensation. American painters have no reason to complain that during the present season they have not had justice done them. The press has yielded to them probably a larger space than ever before, and emphatic and repeated eulogy has been bestowed upon every home work that called for it, and on some, it must be confessed, whose merit was not altogether unquestionable. One is damned with faint praise who gets all the praise he deserves. but it may be worth inquiring whether a superfluity of congratulation does not sometimes bring about an equal anathema. It is doing no disparagement parison between domestic and foreign pictures is often very depressing to American vanity, and that Europe sends us, one of the first questions that rises to the lips of the connoisseur, weary with wandering in the wilderness of United States art is, "Why don't our artists paint like this?" At ing in the British bigotry which makes so many an imbecile English artist exclaim, in the solitude of the atelier, "Curse all foreign teaboards!" For our own part we sympathize neither with that selfishness which scores of our native artists cherish, and which would limit the purchases of our connoisseurs to domestic pictures exclusively, nor with that blind prejddice that can never pay s good price for a painting that does not come from name. Mr. J. P. Beaumont, who for many years has been well known to every principal art lover his affections to European painters, and the specimens which his gallery gives of these, and which, presently to be exhibited at the Leavitt Ari Rooms, will enable the public to judge for itself, certainly seem to justify his choice. A year ago, for purposes very different from those of art, even personal infirmity could not se-duce him into an idleness that would have been excusable; but, with constitutional pertinacity, rendered more intense by principal studies of France and Germany, with what result will soon appear. The gallery includes 181 pictures, and what in former days would have lsi pictures, and what in former days would have been rightly thought a handsome fortune has been laid out in their acquirement. The collection is intact, and between this and the time of sale—somewhere in March—will be placed unreservedly in the hands of the proprietors of the public gai lery above mentioned, where it is to be exhibited Mr. Beaumont's ambition was to get a substantially good collection—not to be misled by the glamour of a name or to purchase trides that derived a factitious value from their creator's phenomenal popularity. We have not by any means examined the entire set. That could not be adequately performed in one visit. But the specimens we have seen belong absolutely to the best of their class. They are the finest examples of the most valuable powers of many of the most powerful and celebrated painters now living or recently deceased. Among artists who find representation are Baron Henry Leys, Zamaçois, Meyer von Bremen, J. Roble, Ruiperez, Toulmouche, Plassan, Florent Willems, Comte-Calita, Calame, Zuber Buhler, Baron, Bouguereau, Caraud, Carolus, C. Springher, Ginliano, Rebouet, Victor Chavet, Lafon, B. C. Kockkock, Count de Bylandt, V. de Vos, Henriette Ronner, George Armaield, W. C. Heimisley, Vivian, T. Worsey, E. Dukes, E. B. Barnes, Girardot, Lassaile, T. Frère, Zurcher, Mme. de Senezoourt, David Col, Louis Robbe, E. Verboeckhoven, Mille. Bakhuyzen, Th. de Heuvel, Bakalowicz, Maswiens, Ch. Chaplin, Calile, Ch. Hue, L. P. Verwee, Madiol, Dillens, Calisch, Hein Burgers, Auffray, Ch. Landelle, Loutrel, Van Os, H. J. Boddington, J. F. Herring, H. L. Rolle, A. J. Woolmer, E. J. Cobbett, Sidney R. Percy, Lidderdale, Schutz, De Vries, Duvieux, Reyntjens, Rosenboom, Gaume, Tschaggenr, Verheyden, C. L. Mulier, A. Van Hamme and Coutourier, In the present notice there is room to specify only a 1ew. Among these "The Favorites," by been rightly thought a handsome fortune has been

muter. A. Van Hamme and Cotachrele.

In the present notice there is room to specify only a lew. Among these "The Favorites," by Carand, stands conspicuous and deserves a more expansive tribute than can possibly be compressed into a line or two. It belongs among the very best elaborations by this artist yet seen in this country. A beautiful young lady in pink (how flaccid and cold seem these conventional terms in contrast with the warm and laxurious vicality of the artist;) stands erect, caressing ene dog while another sports at her feet. The case, etgance and delicacy of the attitude are to be classed with those perfect indications which a pre-eminently felicitous brush alone can give. Toulmouche is equally happy in "The Reverie," in which a girl, attired in blue, sits lost in thought, among crimson cushions exquisitely arabesqueit. "Buy My Roses," is a most ingenuous and tender piece of composition by Landelle. A fair young Conquetiors holds a basket of roses with one hand and presents a bunch with the other. Her fresh and innocent beauty of feature reminds one of Byrou's line in which he speaks of "the voice, the music breathing" from Zulieka's face. Marvellously charming is "Reading the Bible," by Meyer von Bremen. The theme is simplicity itself; the handling belongs to that order of genius which invests a trille with issmortality and heids the ear of posterity. A mother and son, in humble life, sit sions, the boy reading the Bible aloud. His fresh, sweet, eager face is aglow with dawning interesting which and in the surprise with which an intelligent child's mind catches at a fine spiritual truth. The parted lips, the widely open and riveted eyes, the tenderly flushed cheek, the charming sel-unconsciousness are in delicious contrast to the pride, complacency and devotion visible on the face of the listening mother. Altogether, this work will rank among Meyer von Bremee's most powerful renditions.

"Morning" is by Zaber Builer, and is exceedingly graceful and tender. A young gir, partially dressed, leans fro

Celebration of the Feast Day in the Welsh Presbyterian Church-A Pleas ant Tea Party.

A very peculiar celebration of St. David's Day

took place last evening in the Welsh Presbyterian church in Thirteenth street. The Rev. Dr. Powell presided. About eight hundred persons were pres. ent and sat down to a tea table with all the old fashioned homely forms of ettquette and convivial-ity. The Rev. D. S. Davis made an entertaining address, and songs and recitations were rendered by others of the party. The leek was one of the prominent features and ornaments of the occasion.

LITERARY CHIT-CHAT.

THE Southern Review for March (Baltimore) has "The Defence of Mobile in 1865" (a chapter of unwritten Confederate history, by General D. H. Maury); "The Land of Goshen in the Old Domin being a rose-colored account of the mineral and Ohio Railway: "A Visit to the Blue Lakes." a story of California life and scenery, and the con tinuation of "Etienne," a translation of Edmond

About's story.

Mr. Augustus Hare's "Wanderings in Spain is described by the Saturday Review as a well-told narrative of travel in out-of-the-way places, with an odd mixture of the prosaic and the poetical.

"ENILIE," the sequel to Mr. Richard B. Kimball's somewhat famous novel of "St. Leger," is in

DR. G. NAPHEGYI, already known as the author of works of travel, has in press at Carleton's an illustrated volume, the fruit of a recent trip, "Pictures in Central and South America ?? BLUNT'S "Dictionary of Secis and Heresies" will

be reprinted by Lippincott, and the diligent reader thereof will be able to write the adventures of a gentleman in search of a religion.

A PHILADELPHIA detective officer, late in the service of Uncle Sam, will publish his experiences in the detection of frauds in whiskey under the dreadful title of "Whiskey Drips."

"THE English and American Schools of Political Economy," translated from the French of Clapier, will be published by H. C. Baird, of Philadelphia. MISS ANNA WARNER'S "Corn and Beans" is announced for publication by A. D. F. Randolph & Co. What species of literary succotash it is of we are not informed

ROBERTS BROTHERS Will issue "The Rising Faith," another book of liberal theology by Rev. Dr. Bartai; Miss Alcott's new book, "Work, a Story of Experience," and "Songs from the Southern Seas," by John Boyle O'Reilly.

GEORGE P. PHILES proposes to reprint "The Lost Arts; or, A History of Many Memorable Things Lost which Were in Use Among the Ancients, and an Account of Many Excellent Things Found Now in Use Among the Moderns," by Pancirollus. Mr. Philes will add a biographical list of works on the

I. S. LE FANU, a barrister and author of sundry fictions and poems, who died February 7 in Dublin, was once proprietor and editor of the Dublin University Magazine.

THE CATHOLIC PUBLICATION SOCIETY WIll com plete their issue of Archbishop Manning's sermons. and will publish Bagshaw's "At the Threshold of the Catholic Church."

MACMILLAN & Co. will soon issue "Studies in the History of the Renaissance," by W. H. Pater; "The Childhood of the World," by E. Clodd; "University Oars," a book on the hygiene of rowing, by Dr John E. Morgan; "The Romance of Astronomy, by R. K. Milier, and W. T. Thornton's thoughtful book on "Old fashioned Ethics and Common Sense Metaphysics."

VIENNA has thirteen daily papers, which think the ablest journals published in the German language. Their aggregate value is estimated at nearly three million dollars.

Mr. Froude is preparing a series of brilliant ar-

ticles for Scribner's Monthly on monastery life in England in the olden time. He will disclose what a great abbey of those days really was.

CH. POTVIN, the distinguished Belgian author and poet, has published, at Brussels, a volume of severe criticisms on modern literary France, bearing the title, "On the Literary Corruption in

THEOPHILE GAUTIER'S fine poems, "Emeralde and Cameos," are to be translated (if that be possible) into English, and printed by Roberts Brothers.

Dr. JOHN C. DRAPER'S "Year-Book of Nature and Science," covering the year 1872, will be put forth by Scribner, Armstrong & Co.

CASTLE GARDEN.

The Close of the Investigation, and the Result To Be Reported to the Board of Commissioners

The Committee of the Commissioners of Emigration met at three o'clock vesterday afternoon to continue the Muller investigation. There were present Commissioners O'Gorman, Hart, Lynch, Wallach and Forrest. The proceedings were con cluded at a little before five o'clock. The principal evidence was adduced to show the

CHARACTER OF KINNELLY. Thomas Flynn, residing at 218 Fulton street, on the police force; knew Officer Thomas Kin nelly; was on the next post to his in the Fifth precinct; he stated to me on two different occasions that he would like to get even with Mr. Muller, whom he called by a foul name, for the rea-

sions that he would like to get even with Mr.

Muller, whom he called by a foul name, for the reason, as he alleged, that he (Mr. Muller) "put a uniform upon him."

Cross-examined by Commissioner Wallach—Witness stated that he had occupied responsible posts when on the police force; that he was stationed at the ucean Bank, and secured the position he now holds upon the recommendation of the President of that bank.

Mr. Brooke stated that Alderman Fitzgerald knew of certain facts in relation to kinnelly's threats, but would not appear before the committee without they sent a formal requisition to him.

O'GORMAN OBJECTS.

Commissioner O'GORMAN OBJECTS.

Commissioner O'GORMAN OBJECTS.

Commissioner O'GORMAN OBJECTS.

Commissioner O'GORMAN OBJECTS.

Michael Griffin, of 20 Greenwich street, stated he was employed as copyist in the Register's office, he knew Officer Kinnelly, who had said to him during the past Summer, "Your friend down there has been removed, and I'll get even with the damned Dutchman;" witness said "Who do you mean?" and Kinnelly answered, "Muller."

The counsel for the deience, Mr. Brooke, proposed to recall his client to establish facts showing the general character of his business.

Nicholas Muller—At request of counsel had prepared a schedule of the business transacted by him since 1865; during that time had forwarded 120,000 passengers; the amount of money paid for passage was over \$2,000,000; he was first agent for the Pennsylvania Central Railroad, and was connected with the office No. 1 Astor House before he opened his office at No. 10 Greenwich street; nearly all his passengers came through Castle Garden.

In answer to questions by Commissioner Lynch witness also stated that he was not removed from his official position in Castle Garden, but that on the consolidation of the Pennsylvania Central with the New Jersey Central road the company had no further need of an agent at the garden; John Taylor Johnson, who was a President of the road at the time, was the gentleman who now recommended hi

doubt of

MR. MULLER'S QUALIFICATIONS
for the position, so far as the value of his services
to the railway companies was concerned.
Commissioner Lynch thought that if Mr. Muller
would not cheat the railway companies with whom
ne had such large dealings he would not be likely
to cheat a peor emigrant for the purpose of obtaining a few dollars.
Commissioner Forrest wanted to go into executive session and exclude the press.
Commissioners Richard O'Gorman, James Lynch,
Willy Wallach and Emanuel B. Hart opposed the
motion.

Willy Wallach and Emanuel B. Hart opposed the motion.

After considerable discussion and a motion for adjournment, which failed, the committee proceeded to vote upon the charges which had been presented against Mr. Mulier sertatim.

YOTING ON THE CHARGES.

The first charge, that of having sold a ticket for \$55, the regular price of which was \$35, was taken up. Commissioner O'Gorman stated that no preofol any such transaction had been offered. A vote was taken, Commissioner Wallach voting the charge sustained, the others voting in the negative. The charge was then declared not sustained. The second charge had been already withdrawn. The third charge was that of having sold a ticket at first class rates for an emigrant child and charging full, when it should have been half fare. On ballot Commissioner Wallach alone voted to sustain the charge and it was declared unsustained.

Sustain the charge and it was declared unsustained.

Considerable debate ensued upon the reading of the fourth charge, that of having offered to bribe Officer Kinnelly at the Court of General Sessions. Mr. O'Gorman thought Kinnelly's evidence unstable in character and not to be relied on. Mr. Lynch and Mr. Hart were of the same opinion. Mr. Forrest, however, had a lingering doubt, founded upon the character which had been given in times past of Kinnelly. Mr. Wallach had a vote of the Board, passed two years ago, read to show the estimation they entertained of Kinnelly. Mr. O'Gorman had the testimony of Mr. Casserly read. It contradicted Kinnelly. Upon a vote, the charge was declared unsustained. Yeas—Wallach and Forrest; nays—Hart, O'Gorman and Lynch.

It was moved by Mr. O'Gorman that a verbal report of the committee be made to the Board at its next meeting. The committee then adjourned sine die.

FREE LANCE.

"One Hundred Years Old," "Altxe," "David Garrick" and "Ticket-of-Leav

TO THE EDITOR OF THE HERALD: If it takes two men to write a drama like "Le Centenaire," how many men will it take to write something better? This is a comundrum. Who-ever answers it will be entitled to the usual remanufactured an admirable play, but if it be admirable the stage has indeed sunk low. The plot is puerile, the incidents are forced, the dialogue is stupid. That dramatic interest should revolve around a centenarian is well enough, provided the story is well conceived, but when it is thrown together, with little regard for probability and less for decency, there seems to be no excuse for its existence. However, the drama is worth contemplating, if only to show the won-drous workings of the human intellect. First among the dramatis persona comes Jacques Fauvel, 100 years old, a man of vigorous mind and body, who appears to have all the brains of the family, for certainly the younger Fauvels are bereft of common sense, and either do or don't do whatever the rest of creation wouldn't or would. Whether Jacques Pauvel ever had a son remains a profound secret. Nobody mentions him, nor are is relics or remains apparent. This is strange. So vigorous an old man ought to have long-lived children, but as his immediate offspring would complicate the drama, sons, daughters, their wives, husbands, &c., &c., are polished off the face of the earth, and we are introduced to George Fauvel, a grandson of fifty, who is a noble character with wonderful acomen, just the person to manage. He takes a villain into his confidence in spite of Jacques Fauvel's opposition, and is the first denounce a suspected daughter whose entire life has been one of devotion and self-sacrifice. "Speak then," thunders the father, in the presence of five other persons. "Where have you been and what have you done?" To which Camille replies:— "Did you ask me, my father, whether I returned to your roof without fear and without remorsewhether I appeared before you with a conscience caim and pure, I should answer 'ves.' But do not ask me to disclose what has happened during my absence, for that I shall never tell." Whereupon the model father (what an uncompromising jury man he would make on a murder trial!) spurns his kneeling daughter, and bids her leave the house, thus advertising the family dishonor, about which the charitable gentleman seems to be most deeply concerned. Camille's lover conveniently

comes to the rescue, but what a natural father he

is, and what a natural situation it is to be sure!

There is a genteel villain, one Max de Mangars, who, after seducing George Fauvel's married daughter, becomes desperately enamored of her daughter, becomes desperately enamored of her sister Camilie, precisely the style of woman such a man would ignore. De Mangars is too great a rascal for the part he plays, and not enough of a rascal to be the rascal his creators would have us imagine. In other words, he is a monstrosity. There is Le Commandant Duprat, a naval gentleman and husband of the married daughter, who arrives home just in time to be told, in the presence of a maititude, that his wife is the mother of an illegitumate child. Of course he immediately seizes a pistol to shoot his wife, a murder in which her father would greatly rejoice, but Jacques Fauvel interposes, quotes Scripture, and the curtain fails on a blessed state of uncertainty. Nevertheless we know that Messicurs D'Ennery et Plouvier do not sympathize with the advanced matrimonial theories of their brother dramatist, M. Alexandre Dumas, Ris. Martineau is an eccentric old man, dragged in unceremoniously to make the humor of the play and to delineate an impossible virtue. Richard (Bernard in English), a most excellent young physician, vows he is irretrievably in love with Martineau's daughter. Pelieving Martineau to be very rich, and being too nighminded to marry money when he can offer nothing but poverty, this noble young man sedulously avoids the girl he adores without giving aer the faintest reason for conduct over which she sheds unending tears. This is truly daprès nature. There is Camille, who, though unmarried, acts the guardian angel to her married sister. This sister (Juliette) is as impossibly selfish as Camille is impossibly unselfish, and take the characters for all in all there never was a more irritating assemblage of lusus nature. The centenarian is the least absurd, yet even he plays too active a part for his years. It is not often that a translation is an improvement upon the original; but certainly Mr. N. Hart Jackson deserves public thanks for rendering "One Hundred Years Old" less obnoxious than "Le Centenaire." He abolishes the injured husband, whose presenc sister Camille, precisely the style of woman such in the least absurd, yet even he plays too active a part for his years. It is not often that a translation is an improvement upon the original; but certainly Mr. N. Hart Jackson deserves public thanks for rendering "One Hundred Years Old" less obnoxious than "Le Centenaire." He abolishes for rendering "One Hundred Years Old" less obnoxious than "Le Centenaire." He abolishes the injured husband, whose presence on the American stage would send chilis down the Angle-Sanon back. He introduces a convenient aunt, who fils up the vacuum; he kills the child that in the original causes the coup de theatre, and, by improvising a duel, gets everybody exonerated from everything without implicating Juliette. So we go home matisfied that no more blood will be shed; but we also go home wishing that Mr. Jackson's original had been worthier of his steel—pen. This, however, is merely the opinion of a few, whose judgment avails naught. Concerning the acting at the Union Square Theatre there are two theories—one, that it is very good; the other, that it might be a great deal better. Mr. Mark Smith is an excellent actor, but in the "Centenarian" he fails to reach his highest level. As he understands his profession, the critic is amazed at his inconsistencies, glaringly apparent in his delincation of Jacques Fauvel. Mr. Smith's "make-up." to begin with, is imperfect. There is hardly a line in his lace. It is the physiognomy of a man of forty in a wig of 100. Neither is there a semblance of age in Mr. Smith's walk, voice or manner. "He is too young," is the verdict of the most unthinking. In one act Jacques complains of his eyes, saying that even with double spectacles he cannot read letters distinctly; in another act, contrary to the business of the French drama, Mr. Smith's Jacques scizes a promissory note written in penil seventy-seven years before and quickly reads it without glasses. This oversight is strange in an artist, and, taken in connection with Mr. Smith's disregard of the peculiarities of old age, forces the critic the

children? As we are told to mind our p's and q's, is it not incumbent upon us to mind our a's and i's?

Posters assure us that "Le Centenaire" is "the most wonderful play of the year," but posters have been known ere this to go astray, and an impartial public will give the preference to "Alixe." Though "Alixe" be considered morbid, though it treats of passions not tolerated in a well-regulated society, nevertheless it is consistent throughout; and not withstanding that one woman sets social laws at defiance, nobody violates nature. The drama does not provoke by incongruity, and Miss Morris' rendering of the heroine excites genuine admiration. To see an actress absolutely in earnest, losing her individuality in the assumption of the moment, looking at her business and not gazing at the audience, actually shedding real tears and expressing the suffering of the situation in her face, is so retreshing a novelty as to be almost a sensation. That Miss Morris is endowed with real dramatic often crude, she sometimes oftends taste, she cannot be called graceful, and her accent in speaking is certainly not grateful to cultivated ears; but, in spite of these shortcomings, the fact is ever apparent that what is most difficult Miss Morris does best; that she is a born emotional actress. Let her but supplement nature with art, let her drink deep of the well of English pure and undefiled, and she will occupy a position in her profession attainable by few. Mr. Daly is to be congratulated on the possession of so promising a "leading lady," What a pity it is actors do not pay more attention to the dressing of modern gentlemen! In "character" parts much care is given to costume, but the moment frock or dress coats are required, a general indifference prevails, against which managers who set beautiful scenes should protest. Though in Alixe the Count de Somerive e "wedded and wetched," there is no reason to presume that he wears slouchy clothes and takes a morbid satisfaction in refusing to have his boots lacked like the less wedde

Dress makes the man, the want of it the fellow.

Sothern knows this well and never pays
or / vaudience or himself so poor a compli-

ment as to appear in aught but immaculate tellets. He looks well in David Garrick, but of course it is a physical impossibility for him to resemble Garrick in appearance or to act as Garrick would under similar circumstances. Garrick was all passion, Sothern is all humor, and as Robertson's play makes greater demands upon the former than the latter, Mr. Sothern is seen to less advantage than in lighter comedy. Undoubtedly borrowing his plot from a play called "Kean" that is extremely popular in Italy, France and (I think) Germany, Mr. Robertson has vulgarized the continental lien and baptized it by another name. The dianer scene at Mr. Ingot's house is too broad to be even a caricature of "city" manners. By giving offence it falls to be amusing. In other respects the comedy is own brother to "Kean." Mr. Sothern hardly ladicates sufficient sentiment in the first act. There is a hardness of voice and an absence of earnestness incompatible with good love-making, deficiences that are less apparent in the third act. Knowing Garrick to have been a polite man one is impelled to ask why, on being introduced to Mr. Ingot's male guests Mr. Sothern's Garrick completely and contemptuously ignores them? There is certainly no fun to be extracted from so pross a breach of etiquette. But Mr. Sothern is admirable in the second act. His drunken scene is extremely humorous, and if, as some declare, it verges upon broadness, it should be remembered that Garrick is doing all in his power to disgest the woman who adores him. Greater refinement would produce less effect.

There is an amount of "goody-goody" in Gar-

verges upon broadness, it should be remembered that Garrick is doing all in his power to disgust the woman who adores him. Greater refinement would produce less effect.

There is an amount of "goody-goody" in Garrick's speech to Ada in the last act that would have been spurned by the real Garrick, and is distasteful to his lovers off the stage. For Garrick to reproach himself for having adopted the theatrical profession because his mother once objected to his preference, though she afterwards became reconciled to it, is simply absurd. No one with gentus will ever regret following the irrepressible bent of nature. Loving his iamlity, he will make converts of them by his success, and if the living Garrick had loved a living Ada he would not have delivered a sermon about obeying a father who desires to sacrifice his daughter's happiness by uniting her to a fool she despises, but would have rushed off to the nearest parson and made Ada his wife as impulsively as Garrick the real married the charming French danseuse who made his home so happy. Mock sentiment, preaching fall with ill grace from Garrick's lips, and Mr. Sothern's looks belie the words Robertson puts into his mouth. What the heart knows to be hypocritical fails to appeal to feeling. Nothing but truth extorts sympathy.

Far more natural is Tom Taylor's "Ticket-of-Leave Man" that genial Florence has made attractive at Booth's Theatre, and this I am ready to maintain, as would "Mr. Green Jones," "by Jingot by the living Jingo!" FIEE LANCE.

MUSICAL AND DRAMATIC NOTES.

sentation at the Music Hall, Harlem, and next Saturday evening he produces "False Shame."

having already successfully played "Alixe."

It will be observed that Mr. Smith does not know the difference between the verbs to teach and to learn, and that whether he intended using the one or the other the compliment to Mrs. Smith is equivocal.

The theatres this week show nothing new except at Booth's, where Mr. W. J. Florence appears as Obenriezer, in the dramatic version of Dickens' story "No Thoroughfare." Mr. Piorence first appeared in the part at the old Broadway Theatre nd he last played it in this city at the Grand Opera House. The actor's friends claim it as his best part.

Mr. Carlberg, who conducted the orchestra, should moderate the zeal of his instrumentalists, who sometimes interiere with the singers to an unwarrantable extent. The chef d'attaque spoiled the beautiful serenade by a pizzicato loud enough to drown Signor Moriami's voice. On Monday we are promised "Fau-t," and on Wednesday "Mignon," with Lucca and Kellogg in the cast.

We observe that Mr. Jefferson, who appears in Brooklyn this week as Rip Van Winkle, plays under the management of his son, Charles Burke Jeffer-son. This young gentleman recently made his début in Charleston. Another notable début was that of Mr. Lynton Sothern, the eldest son of Mr. E. A. Sothern, who appeared in Providence, R. I., the other day under the tuition of Mr. Lester Wallack.

M. Sardou's sensational play on American society and manners if played in this city must be produced without expurgation of the parts which are supposed to be offensive to Americans. The interest of the piece lies in the full text, in what the French Bohemian supposes to be American manners. Not a word or a line must be stricken out. The only thing in the play for which Americans will care will be to see the piece exactly as the Frenchman wrote it. Dickens' "American Notes" would not have had any interest to Americans if the bitterest things he said of us had been

Musical people are proverhighly the most modest in the wor.d; but here is a specimen invitation from a lady of Bloomington, Ill., which shows conclusively that Americans are not behind the rest of the world in this respect :-

TO THE EDITOR OF THE HERALD :-

The performance of "Don Giovanni" at the matinée yesterday attracted a fair sized audience to the Academy of Music. It was a decided im provement on the representations of last season. Kellogg was in unusually good voice, and gave effect to the trying rôle of Donna Anna, and Lucca received unanimous encores after her exquisite singing of the two principal airs of Zerlins "Batti, batti," and "Vedrai Carino," Leveilli sung the music of "Donna Eivira" in a conscientious, artistic manner, and Vizzani, Jamet and Moriami repeated the success they won in the Fall

season.

The probabilities at the other theatres are not very clearly marked for the rest of the season, and depend to a great extent upon the effects of Lent upon business. At Wallack's "David Garrick" may run to the close of the Winter season, though it is not impossible that Mr. Sothern will play Dun-dreary and Sam for very brief periods before his produced at the Grand Opera House after "Roughing It" has finished its course. "The Black Crook" will probably follow "Leo and Lotos" at Niblo's. "L'Oncle Sam" is understood to be in rehearsal at the Fifth Avenue Theatre to succeed "Alixe." At and may stay as long as he pleases.

THE FATE OF FOSTER.

Governor Dix in the City Yesterday-He Has Not Made Any Decision as Yet. As the day approaches on which William Foster to suffer death on the gallows tree for the murder of Avery D. Putnam public interest is very much excited as to what action Governor John A. Dix will take in the matter, which involves life or

death to the wretched criminal now in the Tombs. All day yesterday Foster awaited tidings from the Governor, but none came, and his heart sunk within him as he sat in the chair in the corridor of the Tombs.

Governor, but none came, and his heart sunk within him as he sat in the chair in the corridor of the Tombs.

HIS WIFE

was with him, consoling him as much as she could, and pouring words of hope and confidence into his ears. Two Deputy Sheriffs were in charge of Foster during the day, and when night came the watch on the doomed man was changed.

General Dix returned to his residence, No. 3 West Twenty-first street, in this city, yesterday afternoon, and his dwelling was besleged by representatives of the press who sought to anticipate his decision, but the Governor steadily refused to see any of those gentlemen, with the exception of the Herald representative, who was most courteeusly received by the Governor. He stated, however, to the Herald preporter that he HAD NOT MADE ANY DECISION as to what focuses he should pursue in the case of Foster, and for reasens which he said were obvious he could not answer any questions last evening as to what he should do in the case. Further than this the Governor would not converse about FOSTER'S ULTIMATE YATE.

The decision of the Governor, as soon as made, will be communicated to Sheriff Brennan and the counsel of the wretched man, ex-Judge John K. Porter. The latter had not received any information from Governor Dix up to a late hour last night. The general impression among members of the legal profession seems to be that Governor Dix will positively refuse to interfere with the execution of Foster's sentence.

Country Breach of Promise Worked Up in the City.

Nelson Bond, of Fultonville county, New York, was arrested by Detectives Clapp and Bennett yes-

LEXINGTON AVENUE SYNAGOGUE

od In the Constitution and Out of It-Sectarian Bigotry Rebuked by a Jewish Rabbi-A Bankrupt Business Cannot be Made Solvent by Ranging Out a New Sign.

A large congregation assembled vesterday in the Synagogue Ahaveth Chesed, in Lexington avenue and Fifty-fifth street, to whom Rev. Dr. Huebsch liscoursed on Exodus xxxiii., 13-"Show me Thy way, that I may know Thee." This, the Doctor said, was a request made by Moses to God, and it was a request supplemented by another, "Show me Thy glory." The first was granted, but the latter was denied, for the best reason-namely, "Thou canst not see My face and live; for no man can see Me and live." The probable reason why Moses made this double request of God was that he charged his own inefficient knowledge of the Almighty as a coefficient in the great sin that had been a short time before committed by the people in making a golden calf. Moses, therefore, desired such a sight of God's glory as could never again be doubted or denied. The Lord in His reply showed the great prophet the limitation of human knowledge and led him to understand that while here we may acquire a knowledge of the ways of God, but that His glory is reserved for the hereafter. Deep speculations on the essence and attributes of God are not religion; intense desires to pierce the mystery that veils the Godhead from mortal vision are not religion; but meckly and humbly in the Lord's house to study His will and to walk in His ways and to keep His command-ments, these are things that please God and lead

humbly in the Lord's house to study His will and to walk in His ways and to keep His commandments, these are things that please God and lead men on to perfection.

SCRTTICS HAVE THEIR DOUBTS and perplexing questions on matters that do not affect human welfare in the least, but which, if they could be thoroughly investigated and understood, the results would deprive man completely of his free will in this life. When Moses asked to see God's glory the Lord covered him in the cleft of a rock, and as He passed by He proclaimed himself "the Lord, the Lord God, merciul and gracious, long suffering and abundant in goodness and truth," and the great prophet bowed his head and worshipped. Bow down, thou sceptic, and worship for wherever you look you can find this divine proclaimation incorporated and made visible before your eves. Is there not law and order in nature? Is it not kindly provided for every living being? Has not your heart its joys and sorrows; its hopes and lears; its prayer and trust; and is not your highest ideal of perfection to love and serve God with all your heart and mind and soul and strength, and your neighbor as yourself?

THERE IS TRUTH ENOUGH ERVEALED to you to fill your mortal life with joy and peace, and to lead you to happiness and glory by and by. Do not, then, said the Doctor, squander the preclous treasures of faith for the counterfeit coin o'doubt and speculation. These will be satisfactorily declared and made manifest when you are permitted to see the glory of God. But for the present you want to be shown His way that you may know, the Lord and follow Him.

The Doctor next explained what national and State religion, in its highest and truest conception, should mean. It cannot be ought eise than to know the will of God and to do it. This will make a State religious without being sectarian. Religion is the broad mantle of love and truth and justice that covers all;

SCCTARIANISM IS THE STRAIT-JACKET which confines and binds the consciences of men and the sure of the common wealth. During

munity to be cured by the means proposed by these sainty men? When a business is reduced to bankruptcy on account of the bad management of a firm, will they restore solvency by hanging out a new sign-board? Certainly not. On the memorable 20th of December, 1793,

GOD WAS FORMALLY DEFOSED by the French people, and on the 9th of May, 1794, Robesplerre restored the Supreme Sovereign to his Kingdom by a decree of the Convention. I hardly know, said the Doctor, which was most ridiculous, the deposition or the restoration. So much is certain, however, that the god restored by the Red Republican was a very important being, for evem after the Solemn decree the country was corrupt and public morality was bankrupt in France. By the same orator, in the convention held here a few days ago, reference was made to Daniel Webster's words that, "our fathers founded this government in religion, morality and liberty," as if that great statesman and patriot meant by religion "that which should coinstrain conscience and strangle liberty." What he meant to say was that the which should constrain conscience and strangie iberty." What he meant to say was that the framers of the constitution knew the way of God and in their holy work tried to follow Him and to mete out love and justice to all. It saddens my heart to see how the

It is, however, my hope and trust that the sons will be worthy of the sires, and that they will never recede from the broad and enlightened principles which have hitherto been the foundation of the prosperity and glory of this great Republic. To know the ways of God and to walk in them is the true remedy for privite and public crit; it leads the individual as well as the nation to perfection and purity and happiness. Hence the prayer of Moses should be the prayer of the nation—"Show me Thy way that I may know Thee."

APOLLO HALL.

Breakers Ahead-Hesitation, Doubt and Discontent in the Camp-Ben Wood and His Stalking Horse John McCool, Who Wants To Be Chairman, but Can't.

The meeting of the Apollo Hall General Committee on Thursday night last was everything but har-monious. The contest for the chairmanship has been one of the political topics of the week. members of the organization most to be relied upon say that John McCool was named for chairnan by Ben Wood, who hopes to capture the Apollo Hall democracy by making McCool, his man Friday, chairman in order to trade with Tammany Hail next Fall. Wood has his statement all made out. James M. Smith is his candidate for the Supreme Court bench, with other soft places for his half dozen followers, who composed what Wood last year loved to call the "national democracy." THE LEADERS IN APOLLO HALL say, without hesitation, that O'Brien seems willing

year loved to call the "national democracy."

THE LEADERS IN APOLLO HALL.

say, without hesitation, that O'Brien seems willing to throw over the men who supported him last year; that he has sought to give the First Assembly district to Wood, against Flynn, Moore and Fitzgerald, who were O'Brien's stanch friends in the Autumn when he needed all the help he could get. Scarcely a man of consequence in the organization is not asking the question, what strength does McCool bring to the party? while they declare Wood's name is not a tower of strength in the way of reform, or one upon which personally the Apollo Hall democracy wish to lavish their political affections. Seventeen wards, if it comes to a count, will declare for the officers of last year—Judge Spaulding for Chairman and Davidson for Secretary, or Brooks, who is equally acceptable. As McCool withdrew his name as a candidate, of course his self-respect will prevent his acceptance, even if the opposition to him on the personal ground of "want of confidence" were withdrawn.

Members of the General Committee declare openly that McCool is Wood always, and that Wood uses

for his own purposes. The Apollos think that it is "too thin," and the ward representatives decline to be a party to such political tergiversation. Senator O'Brien must open his eyes to the pipelaying scheme, and at once join with the other prominent men of the party in thwarting it, if he desires to maintain his hitherto high standing in an organization the disruption of waich is the principal object sought by Wood and his heachman, McCool.

icCool. It is also asserted that Ben Wood wheedled

FIRE IN CHRYSTIE STREET. Damage \$15,000.

A fire broke out at four o'clock yesterday morning in the six story brick building 55 Chrystie street that caused a damage of about fitteen thou-sand dollars. The first floor was occupied by Ingersol & Watson as a storage warehouse. The stock of the firm was injured to the extent stock of the firm was injured to the extent of \$3,000; insured for \$22,000. The second floor was occupied by Gustave Breich, fur manufacturer, who lost property valued at \$5,000; insured for \$6,000. The third floor, occupied by B. Hilberstadt, wood turner, was damaged to the extent of \$2,500; insured for \$3,000. Sherhermer & Co., in the same building, were damaged to the amount of \$5,000; insured. The fifth and sixth floors, occupied by Gage & Co., and paper manufacturers, were damaged to the extent of \$300. Officer Hawkey, of the Fire Marshal's office, attended the fire ior the Marshal, whe examined several witnesses in order to find out where the fire broke out. The case is still going or